Extremes within CMN

Music 253/CS 275A
Stanford University
Common Music Notation (CMN)

- **Pitch**
  - 8va indicators
  - *Ossia* readings (ed.)
  - Ornaments
  - Articulation marks
  - Finger numbers
  - Lyrics

- **Durations (monophonic)**
  - Tuplets
  - Dots not WYSIWYG

- **Durations (polyphonic)**

  *Large number of complex situations*

*Simple within one program; often omitted in data translation*

http://www.ccarh.org/publications/reprints/ieee/
Duration and Alignment

Poly-sub-meters: 2:3, 3:4

Beethoven: “Harp” Quartet
Duration and alignment

4:5:6 (vertical) in 3/4 (triple meter)  
Mahler: *Das Lied von der Erde*: “Die Abschied”
Szymanowski: *Songs of the Infatuated Muezzin*, No. 4

Lyrics=Polish, French, German

7:1, 6:1, 5:1 (horizontal)
Aleatoric contexts

Irregular meters
Irregular subdivisions
Ad libitum passages
Text underlay: alignment

Bach chorale
Lyrics (and text) in non-Roman scripts


Shamisen neumes:
Shape: presence/absence of pitch or vocal quality
Direction of curvature: pitch variation
Angle between neumes: pitch change
Length of neume: duration
Thickness: voice intensity, tone
Grammar of vocal and instrumental parts

Incipit

Multi-bar rest

Text extenders

B. Marcello: cantata
Grammar of vocal and instrumental parts

Multi-bar rest

Text extenders

B. Marcello: cantata

Beethoven: 7th Symphony

Clarinet No. 1 (in A)

Multi-bar rests

Cue-sized notes
Vertical spacing extras (basso continuo)

Basso continuo figuration

Handel: *Ottone*, “Bel labbro formato"
Vertical spacing extras (ornamentation)

C. Ph. E. Bach

Problems of simultaneity (affecting vertical space)
Stems and beams (non-coincident)
Slurs (collisions)

Preludio

Moderato (J. 60)

J. S. Bach
Slur and beam extremes

Note the clef changes!

Left: very high slurs
Below: very long slur
Slurs (multi-octave, inverted, et al.)

Ravel: “Gaspard de la nuit”